





**SALEM ART WORKS**  
**INHERENT NARRATIVE**



This catalogue coincides with *Salem Art Works: Inherent Narrative*, an exhibition organized by the Kingsborough Art Museum at Kingsborough Community College, CUNY, in collaboration with Salem Art Works. The exhibition was on view from April 20—May 17, 2017.

**Kingsborough Art Museum**

The City University of New York

Brian E. Hack, Director

Jose Arenas, Art Department Chair

[www.kccartmuseum.org](http://www.kccartmuseum.org)

Curated by Anthony Cafritz/Salem Art Works.

Catalogue Design: Brian E. Hack

All images courtesy of Salem Art Works. For more information on SAW and its many opportunities for artistic and personal growth, please visit [www.salemartworks.org](http://www.salemartworks.org).

**Acknowledgements**

The Kingsborough Art Museum thanks the following for their invaluable assistance during the creation, installation, and promotion of this exhibition: Michael Goldstein and the Goldstein Family; Anthony Cafritz; Pearl Rucker; Vanessa Thill; The Brooklyn Rail; Maria Patestas, Student Life; Kim Sanchez and Sabrina Santiago, KCC Association; Elizabeth Basile and Daniel LaNoue, College Advancement; Cathy Galeano; Rachel Perez; Rafael De Marco Teixeira; Thomas Brzozowski; Anthony Corazza; Peter Hermida; The Buildings & Grounds Department; James Weaver; James Capozzi; Office of Public Safety; The Purchasing and Property Departments; The KAM Committee; President Farley Herzek; Jose Arenas; and Caterina Y. Pierre.

*Salem Art Works: Inherent Narrative* is dedicated to the  
memory of Leon M. Goldstein and his unwavering  
promotion of the arts at Kingsborough Community College.

## IN HONOR OF LEON M GOLDSTEIN

**S***alem Art Works: Inherent Narrative*, a collaboration between Salem Art Works (SAW) and the Kingsborough Art Museum (KAM), is brought to you with generous support from the family of the late Leon M. Goldstein.

Leon M. Goldstein was the President of Kingsborough Community College from 1971—1999, and is responsible for the building of today's campus, as well as for much of the indoor and outdoor art on display. His deep love of art and his advocacy for KCC students pursuing art as a career, perhaps best exemplified through the development of the Presidential Arts Purchase Awards, were well established and widely known throughout the years of his tenure.

As one of his close friends recalled, "There was nothing "Lee" loved more than sitting down with faculty, students, and outside painters, sculptors, photographers, architects and other artists, and viewing their works."

We are sure he would take great pride in this collaborative effort between the Salem Art Works, the Kingsborough Art Department, and the Kingsborough Art Museum. May it continue to flourish and grow for many more years to come.

**The Goldstein Family**







Dear Friends,

These 119.4 acres, located in the Village of Salem in Washington County, New York, were acquired on February 11, 2005 for the sole purpose of evolving SAW from a dream to a reality.

The ethos of Salem Art Works—a place where all disciplines and artists can truly converge in one location—exists as our lifeblood. In a time when a lot of artwork is created in a reductive, “hands-off” approach, SAW’s mission is to blend and create an atmosphere where all methodologies, approaches and concepts are equal. This fluid, investigative curiosity is a timeless pursuit which underpins a large part of the human experience.

We have created a place which is a pool of equal resources and possibilities. All ideas and efforts must be approached with passion and focus and a deep willingness to take chances. It is my hope that all artists that are part of the SAW experience go beyond what one thinks of as being possible.

I hope to see you in our upcoming summer season.

A handwritten signature in black ink, appearing to read 'Anthony Cafritz', with a stylized, flowing script.

Anthony Cafritz  
Director, Salem Art Works

*THE ARTISTS OF*

**SALEM  
ART  
WORKS**

## DENISE ANDERSON

My art practice embodies the characteristics of a collector, a self-imposed score-keeper of cause and effect, and of an artist who embraces the act of inventory as a process of making. All of these preoccupations and interests are the framework from which I develop a body of work. The processes of seeking and acquiring, categorizing and sorting, list making and documentation, are intrinsic elements in my work. As a young child I became acutely aware of my environment, my relationship to my surroundings and the reality of reaction to actions. As a practicing artist today this cognitive awareness is the foundation of my studio practice and the perfect bridge to my earlier fascination of environmental concerns.

My work visually, artistically, and emotionally explores the relationship

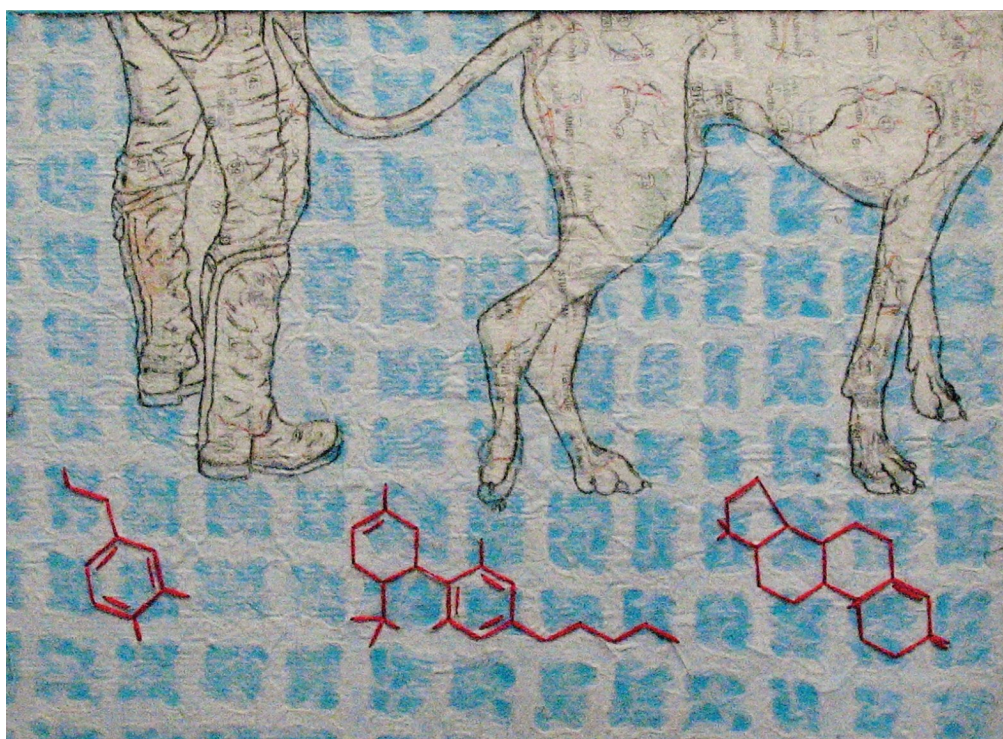
between humans and the impact we have on the environment. As inhabitants of our planet at this point in history it is easy to turn a blind eye to the consequences of our actions. I create work that draws the viewer in and exposes them to a scientific “truth” that awakens within them a sense of respect and responsibility to the planet. This defines the way in which I continue to have a visual dialog that speaks to memory, mapping and the interaction of humans on the environment.

The integration of scientific data and nature imagery is an effective method to highlight the fragility, beauty and destructiveness of human interaction to the planet. In seeking out media to best express my visual aesthetic, I explore a wide variety of materials, but the choices of non-toxic printmaking and glass are perfect because I feel that they add ad-

ditional layers of information to the work. The fact that the printmaking process is an environmentally safe one is something that speaks to my concern for the natural world and the fragility of the glass lends itself to the tension and unease I want to convey to my viewer.

**Denise Anderson**

*Finding our way*, 2017.  
Intaglio, Chine-collé,  
collage, and cotton  
thread, 16 x 20  
inches framed.



## JORDAN BECKER

Some people say a wood kiln is a time machine that speeds up time for the objects being fired in the kiln. The environment in the kiln erodes, layers, stresses, cracks and begins to break down the pieces. Unloading wood kilns, and spending time with these pieces I have started seeing planets, stars, comets and celestial patterns. This has brought me to a place of explorations in this past years work. Seeing and making these piece have helped me appreciate the systems that exist that allow us to walk around on this fired orb. There is beauty and violence on a scale that our eyes behold everyday, and there is beauty and violence beyond our atmosphere that we cannot see. I'm not really sure why I am drawn to this relationship, possibly to find more clarity on what is beauty and

what is violence. I feel like the kiln is a window through the atmosphere helping me see further out and bring some ideas back.

### **Jordan Becker**

*Lighthouse*, 2016.

Wood-fired  
porcelain, celadon  
glaze.



## EWELINA BOCHENSKA

My work explores the possibilities of the medium of painting and the language of abstraction. The paintings result from observation, contemplation, discovery and decision-making on choices and combinations of color, space, line, tone, texture and brushstroke, depth and density. This whole journey, both careful and spontaneous, becomes the content of each painting. They develop as an ongoing conversation driven by curiosity and restlessness.

I work on several paintings at the same time. As I build up layers, push and pull paint across the canvas, the work completes itself over a period of time. Underpainting is exhausted, rubbed, re-worked and finally painted over. Paint is placed

over the surface to annihilate what has been made. The paintings are built up thickly, but sometimes scraped back in areas to expose the first layers of paint. Like poems they resonate in the viewer, revealing themselves as open-ended, unfolding, becoming and disappearing. There is a veneer of fragility conveyed through the subtle tones and heavy paint application that conceals something intense underpinning them. Tentative handling of paint, revision and doubt are an intrinsic part of my visual language.

**Ewelina Bochenska**

*Untitled*, 2017.

Oil on linen,  
9 x 8 inches.





## MICHAEL BONADIO

No two people share the exact same life experiences. Though the stories will differ, there is often a common thread that unites us and allows people to relate on a broader spectrum. The details may not be the same, but the situations can become similar: everyone has encountered death; heartbreak is inevitable; even absolute joy and the recognition of happiness are emotions shared by people worldwide, despite location and upbringing.

My approach as a sculptor is to simply accept what story comes about from what I create. Influenced by vintage imagery and old thought, I often find that my materials act as vehicles to reference a greater romantic symbolism that is both old world, yet still relevant. I value the tangible process in creating these tableaux and will relate known sym-

bols to set up scenes and stories loaded with personal relevance. Child-like innocence or a playful thought is frequently the base line throughout my process. I try to communicate with this wonder as a way to relate to a broader human experience than just the young alone.

### **Michael Bonadio**

*This is what I do*, 2015.

Cast iron, steel,  
3' x 7' x 3'.



## **ANTHONY CAFRITZ**

I have always been so curious of what is not seen; the interworking of things, exploring if there is hidden meaning in everything we touch, see and imagine.

I look for what is not there—ideas, space and beliefs that are always present but never known or fleeting.

What is around us. What we create. The color we see is phenomenal. To combine material and push the temperature of hue and ideas beyond the discernable reach is the origin, drive and underpinning of my efforts as an artist.

**Anthony Cafritz**

*Red Virginia Dirt*, 2017.

Mixed Media,

130 x 16 x 89 inches.



## ANIKA CARTTERFIELD

Anika Cartterfield is a New England-based sculptor whose work focuses on the moment when the handmade and the mechanized meet. Using earth, wood, fiber, metal, and concrete she creates objects that celebrate both the designed and the intuitive. As a maker, Cartterfield is torn; it is difficult to bring objects into the world in today's culture of waste and environmental neglect. Exploring with materials, Cartterfield seeks to reconnect with the physical world we have become estranged from. The sculptures that result depict moments of care and attention. They are hopeful inquiries into the role of objects in our overcrowded world.

### **Anika Cartterfield**

*Ladle*, 2016.

Wood, lacquer, tape,  
clay, 35 x 2 x 19 inches.





## JEREMY ZAC WARD

The sculptures I saw at the National Gallery (an Exhibition of Henry Moore) have never left my mind. As a young kid from a small south Georgia Coastal community, art to me was only paintings of beaches, lighthouses, and shrimp boats as seen at summer art festivals in costal south Georgia. But during that short visit to the Capital and the Smithsonian's art gallery, it stuck with me and has inspired me to learn more about art and art making.

I graduated from the College of Charleston in South Carolina with the skills and craft to create art. As I felt the need to develop and grow more as an artist, I drove north. Bennington College, Vermont is where I got the idea of sculpture making as my life. Since my completed graduate studies I have con-

tinued to practice art making everyday.

The sculptures in this show are observations, using art making as the process to defy a progressing technology in time today. I remove the short cuts in life to confront seeing, using all the senses of being human. These objects catalog my ideas of life.

**Jeremy Zac Ward**

*Untitled.*

Cedar, steel & cast  
iron,  
276 x 64 x 63 inches





## EXHIBITION LIST

### Denise Anderson

*Meet me at the center of Orion's Belt*, 2017.  
Intaglio, Chine-collé, collage, and cotton thread, 16 x 20 inches framed.

*Finding our way*, 2017.  
Intaglio, Chine-collé, collage, and cotton thread, 16 x 20 inches framed.

*Lead us home*, 2016.  
Intaglio, Chine-collé & collage, 16 x 20 inches framed.

*And so it goes*, 2016.  
Intaglio, Chine-collé & collage, 16 x 20 inches framed.

*I'll hold on*, 2015  
Intaglio, Chine-collé and collage, 16 x 20 inches framed.

*Should I Stay / Should I Go* (Diptych), 2015.  
Intaglio, Chine-collé & collage each panel 16 x 20 inches framed.

### Jordan Becker

*Water Tower Bowl*, 2016.  
Wood-fired porcelain, celadon glaze.

*Lighthouse*, 2016.  
Wood-fired porcelain, celadon glaze.

### Ewelina Bochenska

*Untitled*, 2017.  
Oil on linen, 10 x 8 inches.

*Untitled*, 2017.  
Oil on linen,  
14 x 11 inches.

*Untitled*, 2017.  
Foam, plaster, soap,  
ink, fabric,  
12 x 4 x 3 inches.

### **Michael Bonadio**

*No thought*, 2011.  
Cast iron, pigment, lag bolts,  
42 x 8 x 2 inches.

*Now what...*, 2011.  
Cast iron, string, pigment,  
17 x 8 x 3 inches.

*Private Collector*, 2015  
Cast iron, cast bronze, copper nails,  
rope, saplings, electrical components, oak, tools and toolbox,  
5'8 inches x 3 feet x 8 inches.

*Plenty of fish*, 2014.  
Cast iron, cast bronze, glass,  
11 x 7 x 7 inches.

*This is what I do*, 2015.  
Cast iron, steel,  
3 x 7 x 3 feet.

*Waiting on a ride*, 2015.  
Cast iron, rope, pigment,  
7 x 3 x 3 feet.

### **Anthony Cafritz**

*Powder Orange*, 2017.  
Mixed Media,  
60 x 24 x 76 inches.

*Red Virginia Dirt*, 2017.  
Mixed Media,  
130 x 16 x 89 inches.

*The Other Side of Midnight*, 2015.  
Mixed Media,  
32 x 2 x 23 inches.

*Screaming through a Paper Bag*,  
2016.  
Mixed Media,  
18 inches x 18 inches x 15 feet.

*Untitled*, 2013.  
Mixed Media,  
48 x 84 x 84 inches.

### **Anika Cartterfield**

*Upright*, 8/1/2015.  
Framed print of a sculpture made  
from manure, metal mesh, and two  
maple trees.

*Covered Care*, 7/1/2016.  
Framed print of a 30 foot tree that  
has been plastered with concrete,  
13 inches x 23 inches x 1 inch.

*Knoll*, 9/1/2016.  
Concrete, Wood, Plaster,  
Lacquer, Ochre,  
20 x 26 x 2 inches.

*Ladle*, 2016.  
Wood, lacquer, tape, clay,  
35 x 2 x 19 inches.

### **Jeremy Zac Ward**

*Untitled*  
Cedar, steel & cast iron  
276 x 64 x 63 inches.

*Haystack*, 2016.  
Steel, Glass Wood,  
144 x 144 x 120 inches.

*The Cow Jumps over the  
Moon*, 2017.  
Wood & Steel,  
48 x 36 x 30 inches.



# *Become Involved*

**Salem Art Works** offers a number of residencies that meet the needs of artists at all levels: The Fellowship Artist Program; the Emerging Artist Program; the Intern Artist Program; and the Independent Artist Program. Workshops are also offered to the public, from a fast-paced Weekend Intensive experience to a more even-paced Weekly Exploration. SAW offers workshops in Blacksmithing, Glass Blowing, Welding and Metal Fabrication, Painting, and Screen Printing. To become involved with SAW, please visit [www.salemartworks.org](http://www.salemartworks.org).

SAW is located at 19 Cary Lane, Salem, New York, 12865. Guided tours and self-guided tour maps are available; please 518.854.7674 or email [info@salemartworks.com](mailto:info@salemartworks.com) for more information.

**Front cover:** View of Salem Art Works with Mark di Suvero's *Double Tetrahedron* (2004). Courtesy of Salem Art Works, Salem, NY.

**Inside front cover:** Unfired ceramics for small Anagama kiln, Salem Art Works. Courtesy of Salem Art Works, Salem, NY.

**Inside back cover:** Large Anagama kiln loaded for firing at Salem Art Works. Courtesy of Salem Art Works, Salem, NY.

**Back cover:** Marko Remec, *Out to Pasture (Field Totem)*, on view at SAW. Courtesy of Salem Art Works, Salem, NY.







**KAM**  
KINGSBOROUGH ART MUSEUM